

busy historical scene; though, perhaps, the faces of the figures do not sufficiently exhibit the excitement of battle.

5. Landscape and Figures, recollections of Naples. (Fresco.) The arabesque border in tempera. 8 ft. wide, 6 ft. 7 in. high. By Augustine Aglio.

This fresco has a depth of colouring, a sparkling brilliancy of light, contrasting effectively with shade, and a delicacy of execution, which, although the subject be not one suitable to the purpose, shows it to be, as far at least as outward appearance, apart from the question of durability, goes, the best in the exhibition. While viewing the perfect beauty of the mountain and sky distance, in which there is a total freedom from that disagreeable, unnatural, and forcibly strong effect which is but too prevalent in frescos, the beholder forgets the meaner taste, the injurious and destroying effect of the more gaudy arabesque bordering which surrounds the work.

9. Prayer. (Fresco—The border designed and painted by Owen Jones.) 3 ft. 2 in. wide, 4 ft. 2 in. high. By John Calcott Horsley.—The artist received a premium of 200*l.* in 1843, for a cartoon representing St. Augustine preaching to Ethelbert, and Bertha, his Christian Queen.

This fresco is, on the whole, well painted, though the figure has an unfinished effect, especially in the drapery, and this effect is exaggerated by the gorgeous richness of the border, which is beautifully executed, yet somewhat unsuitably for the architecture, being a cross-breed between the Byzantine and the Moresco styles.

14. The overthrow of the Druids. (A study in oil for fresco.) 14 ft. 11 in. wide, 9 ft. 11 in. high. By E. Butler Morris.—Suetonius Paulinus finding that the island of Mona, now Anglesey, was the chief seat of the Druids, he resolved to attack it, and to subject a place which was the centre of their superstitions. The British women and priests were intermingled with the soldiers, running about with flaming torches in their hands; and tossing their dishevelled hair, they struck terror into the astonished Romans. But Suetonius exhorting his troops, impelled them to the attack, drove the Britons off the field, burned the Druids in the same fires which those priests had prepared for their captive enemies, and destroyed all the consecrated groves and altars.

A very proper subject, but the effect of the figures of Britons is injured by the appearance of fright not being kept up in the faces; indeed, one figure, while its limbs exhibit the effect of intense fear, has a countenance which betrays rather satisfaction, and even a feeling of extreme beatitude rather than extreme terror.

15. (Cartoon) 6 ft. 10 in. wide, 6 ft. 5 in. high. By George Page.

"Others more mild,
Retreated to a silent valley, sing
With notes angelic to many a harp,
Their own heroic deeds and hapless fall
By doom of battle: and complain that fate
Free virtue should enthrall to force or chance."

MILTON'S PARADISE LOST, Book ii.

Good, though the faces of the figures are too much alike.

19. Discovering the Body of Harold. (A study in oil for fresco.) 6 ft. 8 in. wide, 9 ft. 8 in. high. By E. Butler Morris.—Two Saxon monks, Osgod and Ailrik, deputed by the Abbot Waltham, proceeded to the heap of slain that had been spoiled of armour and of vestments, and examined them carefully one after another, but he whom they sought for had been so much disfigured by wounds that they could not recognize him. Sorrowing, and despairing of succeeding in their search by themselves, they applied to a woman whom Harold, before he was king, had kept as his mistress, and entreated her to assist them. She was called Edith, and poetically called the Swan-necked. She consented to follow the two monks, and succeeded better than they had done in discovering the corpse of him whom she had loved.

Of considerable merit, the colouring subdued; differing materially from the gross unartistic and unharmonious contrasts which pervade much of the ancient Roman, Byzantine, and modern Italian frescos; but the effect of torch-light is not sufficiently sparkling and brilliant.

23. A study. (Fresco.) 2 ft. 4 in. wide, 3 ft.

high. By Augustine Aglio, jun.—Shows good workmanship.

25. Council of Ancient Britons. Nucleus of the British Parliament. (Oil painting.) 11 ft. 1 in. wide, 8 ft. 10 in. high. By Wm. Riviere.—"The glory of the forest was once a simple acorn; in like manner (under Divine Providence) this mighty empire, from its rude and primitive state, has become the greatest among nations. Seated under an oak, and listening to the counsel of a Druid, is represented an ancient British chief. On either side, the bard and counsellor. Reclining at his feet, a youth, whose office is armour-bearer. Dogs, used in war, and ancient Britons form the auxiliary group. The Druids, who were their priests, possessed great authority among them; thus the bands of government, naturally loose among that rude and turbulent people, were happily corroborated by the terrors of their superstition."—HUME'S HISTORY OF ENGLAND.

Of considerable merit. In this cartoon the propriety of brilliant light, and depth of shade, and the effect of gradation of tone, are better preserved than in any other oil-painting or cartoon in the exhibition. It requires alteration to be made in some of the figures, the attitudes of which are too much in the Grecian-god style.

27. Alfred the Great. (Oil painting.) 4 ft. 2 in. wide, 4 ft. 2 in. high. By Alex. Christie.

A capital performance; though the monarch is over-burthened with a heavy folio volume and other accoutrements, and the surrounding frame has the common defect of being too glaring.

28. A wounded Greek. (Fresco.) 3 ft. 3 in. wide, 4 ft. 3 in. high. By F. P. Stephanoff. The artist received one of the additional premiums of 100*l.*, in 1843, for a cartoon, representing the Brothers releasing the Lady from the Enchanted Chair of Comus.

"Oh, woman, in our hours of ease,
Uncertain, coy, and hard to please;
When pain and anguish wring the brow,
A ministering angel thou."

A beautiful and painter-like performance; yet though deep in colouring, perhaps a little too sketchy for the purpose.

36. Head of Alfred. (Fresco.) 2 ft. 8 in. wide, 2 ft. 6 in. high. By Harold John Stanley.—Clever.

37. Study for a Head of David. (Fresco.) 2 ft. 5 in. wide, 3 ft. high. By S. A. Hart.

"Unto Thee I lift up mine eyes,
Thou that dwellest in the Heavens."

123RD PSALM, verse 1.

Managed adroitly.

39. The Trial of Canute. (Cartoon.) 14 ft. 10 in. wide, 10 ft. high. By John Martin.—"Canute, from his warlike ability surnamed the Brave; from his renown and empire, the Great; from his liberality, the Rich; and from his devotion, the Pious. Canute seems to have been one of those men who feel that they are born to merit the approbation of future generations, and whose actions become sublimer as their name seems likely to be perpetuated. He lived to posterity as well as to his country. It was in this strait that having, in a moment of intemperance, killed a soldier, and by that criminal deed violated a law which he had enforced on others, he assembled his troops, descended from his splendid throne, arraigned himself for his crime, expressed his penitence, but demanded a punishment. He proclaimed impunity for their opinions to those whom he appointed his judges; and, in sight of all, cast himself humbly on the ground, awaiting their sentence. A burst of tears at his greatness of soul bedewed every spectator. They respectfully withdrew to deliberate, as he had required, and at last determined to let him appoint and inflict his own punishment. The king accepted the task. Homicide was at that time punishable by a mulct of forty talents. He fined himself three hundred and sixty, and added nine talents of gold as a further compensation."—SHARON TURNER'S HISTORY OF THE ANGO SAXONS, chap. 10.

The painter has, in this cartoon, produced his usual effect of great space, and of a vast multitude: the architecture, too, with Saxon column and arcade continued in long perspective, betrays the hand of this artist; but there is some want of the dignified effect of repose, which, in historical subjects, should accompany the action; the treatment is too dra-

matical for English history, and some of the figures are too short and fat to be elegant.

47. Wat Tyler. (Cartoon.) See No. 12 ft. wide, 8 ft. high. By F. P. Stephanoff. "Tyler having ordered his men to retire till should give them a signal, feared not to go into the midst of the royal retinue. He behaved with such insolence, that Walvo the mayor of London, not able to bear rudeness, drew his sword and struck him the ground, where he was immediately patched by the king's attendants. The re prepared for revenge, and the whole company would have been sacrificed to their fury, were Richard, with extraordinary presence of mind, turned to the enraged multitude, and cried, 'What is the meaning of this disorder, good people, are you angry that you have your leader? I am your king, I will be your leader.'"

A good cartoon; painter-like, but, perhaps too busy in effect.

48. A Study. (Fresco.) 4 ft 9 in. wide, 4 ft. high. By E. Armitage.

49. A Bohemian Fortune-Teller. (Fresco.) 4 ft. wide, 5 ft. 1 in. high. By E. Armitage.

These figures are finely brought out intense blue back-grounds, yet their effect unsatisfactory and unpainter-like.

51. Loyalty. Catherine Douglas bars the door with her arm to withstand the assassins of James I. of Scotland. (Fresco.) 3 ft. 11 in. wide, 8 ft. 2 in. high. By Rich Redgrave.—"Unattended even by a guard, and confiding in the love of his subjects, James was residing within the walls the Carthusian Monastery at Scone, which had founded and endowed. Graham, of Sharnhead, seized the occasion and brought down a party by night to the neighbourhood. Seconded by traitors within, he gained possession of the gates and interior passages. The king's first intimation was from his chamber, William Straton, who, on leaving chamber in which the king and queen were at supper, found the passage crowded with armed men, who answered his cry of alarm by striking him dead. The noise reached royal chamber, a rush of the assassins followed and Catharine Douglas, one of the queen's maids of honour, springing forward to the door of the outer apartment, found the door had been clandestinely removed; with resolute self-devotion she supplied the place with her naked arm."

A good single figure, with a clever sketch for the whole subject, to consist of two compartments besides the subject of the fresco.

53. The Meeting of Jacob and Rachel. (Fresco.) 4 ft. 9 in. wide, 7 ft. 4 in. high. By C. W. Cope.—"And Rachel came with father's sheep; for she kept them. And came to pass when Jacob saw Rachel, daughter of Laban, his mother's brother, that Jacob kissed Rachel, and lifted up his voice and wept. And Jacob told Rachel that was her father's brother, and that he was Rebecca's son; and she ran and told father."

A good subject, treated in a painter-like style.

52. The Throne of Intellect. (Cartoon.) 17 ft. wide, 9 ft. 6 in. high. By William C. Thomas.—(This Artist, who is professor fresco painting to the College of the Friars of the Church, received one of the additional premiums of 100*l.* in 1843, for a cartoon, representing St. Augustine preaching to the Britons.)

This beautiful cartoon, which is principally painted in neutrals, has gained for its author the approval of the commissioners. The principal figure betrays a wonderful air of thoughtful intelligence, and an effect of sublime philosophy, truly inimitable.

54. Philosophy. (Fresco.) See No. 5 ft. 3 in. wide, 7 ft. 9 in. high. By W. Thomas.

This fresco is of the principal figure in Thomas's cartoon, and is very fine in effect though we think what it has gained upon cartoon by colour it has lost by the background of gilding, which, in addition to lowering the tone of brilliancy of the colouring being upon the plastering, has a rough Dutch-metal-like effect.

55. The Throne of Intellect. (Oil painting.) See No. 52. 17 ft. wide, 9 ft. 10 in. high. W. C. Thomas.

This is the same design as No. 52. T